The Charlottetown Herald.

NEW SERIES | CHARLOTTETOWN PRINCE EDWARD ISLAND, WEDNESDAY, JANUARY 6, 1915. | VOL. XLIIV., NO. 1.

Canadian Government Railways.

PRINCE EDWARD ISLAND RAILWAY.

TIME TABLE IN EFFECT DECEMBER 21ST, 1914.

Trains Outward, Read Down.

Mon. Wed. Fri. P.M.	Dly. Ex. Sun. P.M.	Dly. Ex. Sun. A.M.				Dly. Ex. Sun. P.M.	Tues. Thurs. Sat. A.M.	Mon. Wed. Fri. P.M.
2.45	2.00	7.00	Dep.	Charlottetown	Ar.	5.15	11.30	12.10
4.07	2.54	8.13	"	Hunter River	"	4.07	10.31	11.03
4.50	3.23	9.00	"	Emerald Jct.	"	3.23	10.03	10.19
	3.47	9.45	"	Kensington	"	2.46	9.38	9.45
	4.10	10.20	Ar.	Summerside	Dep.	2.15	9.15	9.15
		Tues. Thur. Sat. P.M.					Dly. Ex. Sun.	
	4.25	11.30	Dep.	Summerside	Ar.		8.55	12.15
	5.23	1.14	"	Port Hill	"		7.54	10.42
	6.16	2.44	"	O'Leary	"		7.01	9.25
	7.35	5.00	Ar.	Tignish	Dep.		5.45	7.30
								A.M.
4.55		3.25	Dep.	Emerald Jct.	Ar.		8.50	7.50
5.45		4.15	Ar.	Cape Traverse	Dep.		8.00	7.00
	Mon. Wed. Fri.	Tues. Thurs. Sat.				Tues. Thurs. Sat.	Mon. Wed. Fri.	
	3.00	3.00	Dep.	Charlottetown	Ar.	10.30	11.05	
	4.55	4.20	"	Mt. Stewart	"	9.15	9.35	
	5.39	4.54	"	Morell	"	8.40	8.56	
	6.12	5.19	"	St. Peter's	"	8.17	8.25	
	7.45	6.30	Ar.	Souris	Dep.	7.00	7.00	
	8.55	7.35	Ar.	Elmira	Dep.	5.40	5.40	
	4.40	4.15	Dep.	Mt. Stewart	Ar.	9.20	9.40	
	5.52	5.27	"	Cardigan	"	8.04	8.15	
	6.20	5.56	"	Montague	"	7.33	7.40	
	7.05	6.40	Ar.	Georgetown	Dep.	6.50	6.50	
	Dly. Ex. Sat. & Sun.	Sat. Only				Dly. Ex. Sat. & Sun.	Sat. Only	
	3.10	3.10	Dep.	Charlottetown	Ar.	10.00	9.45	
	4.57	4.25	"	Vernon River	"	8.23	8.31	
	7.00	5.55	Ar.	Murray Harbor	Dep.	6.30	7.00	
	P.M.	P.M.				A.M.	A.M.	

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Church Music in the Schools

Music, like every other art, has for its object the embellishment of truth. It would engage not merely the intellect but the will as well. St. Ignatius' method of mental prayer is based upon the ordinary process of the human act. First, a truth is presented to the intellect, then the will is aroused, so that the act of some particular virtue be elicited. In the realm of musical art, this order is inverted. First, an appeal is made to the emotions through the senses, next the attention of the intellect is directed to the truth proposed. This latter process. it would seem, was natural to Francis of Assisi who must always sing, and who fell into ecstasy when he heard the words, O Beata Trinitas! The success of the artistic method depends upon the close union between the inciting manifestation and the truth which it points out, "of which it is the splendor," to quote an old definition.

The Plain Chant.

It has long been thought that the material with which the musician must work, sound, the proper object of the ear, is more susceptible of abuse than the moterials of the other arts, since it is less strictly allied and associated with definite ideas. This may be regarded as an error, and the eccentricities which one notes in contemporary plastic art, indicate an excess quite as disorderly as any of which masters in the department of tones have been guilty. Be this as it may, music has one great advantage over the plastic arts, inasmuch as in its highest form it is united to speech, man's most complete manifestation of his nature. It is this fact, undoubtedly, which has caused the Church to exercise an interest, a care, a supervision, over the music used in her service which she has not put forth in the case of the other arts. As has been remarked: "The Church says and has said, 'The chant is my song. I will tolerate other music provided it partake of the character of chant, but my music is the chant.'" Without presuming to read the mind of the Church, one may perceive several reasons why the plain chant is peculiarly suited to her purpose. First, the rhythm is not metrical but free; or rather, the rhythm of the chant conforms to that of the text, clothing it easily and flexibly. Next, the chant is sung in unison, making clearness and distinction in the declaration of the text. and permitting greater melodic variety than can possibly obtain in the case of many-voiced or polyphonic music. Other reasons arise when the actual study of the chant is undertaken. A very simple apparatus is needed for its execution. Memory is aided, for words and melody are so welded into unity, that they can not but be received as one by the memory.

Its Educational Value

The part which music should play in education is determined by its nature and by the regulations of the Church. These regulations, it is hardly necessary to say, merely indicate how and when music assists man in the attainment of his end. The annual celebration of the Feast of St. Cecilia, on Thanksgiving Day in Pittsburgh, exemplifies what educational advantages can be derived from faithfully following the regulations of the Church. Even the non-Catholic can see that music has "educational value"; that embodied in the daily schedule of the school, it serves as a welcome relief to the strain on the attention demanded by the other studies, and that it affords a very beneficial, though gentle, physical exertion. Music has a refining and uplifting influence. This has always been recognized. Moreover it promotes a sense of precision, proportion and order, and may be used to propagate patriotism and certain other ethical principles permissible in a purely non-sectarian curriculum. But when the Church uses music in educating her children, music serves a higher purpose. It becomes a means whereby they are directed to their last end.

A Practical Example

Some details of the methods followed in Pittsburgh, may prove helpful. The usual plan was pursued of rehearsing, first with the teaching Sisters on successive Saturdays, the Gregorian Mass which had been chosen. Then the teachers prepared the school children, and all the schools were visited three or four times by the cathedral choirmaster. This secured conformity in the manner of singing, and afforded the opportunity of discovering and correcting, before they could become habitual, any deviations from the proper norm. When the thirteen hundred singers, gathered from eleven different parochial schools, taught by six different religious congregations, came together, without any previous joint rehearsal, they sang in perfect unison. This is the music that was chosen:

Hymn to St. Cecilia (Ancient Plain Chant) Pothier

Sung by school children

Ordinary Mass for Paschal Time Lux et Origo

Third Credo

Proper of the Mass in Honor of the Blessed Trinity

Offertory, Proper Recited: Ecce Deus Aiblinger

Choir of men a Capella

Salve Mater Pothier

Sung by school children

In freedom and sureness, and in beauty of tone and clarity of enunciation, the children showed great progress over former years. The Credo which they sang antiphonally with the men in the loft, was magnificent in spirit and volume, and the closing prose to the Blessed Mother, sounded in its generous outpouring of sound from the enthusiastic little worshipers, to seek even a vaster space than that afforded by the great cathedral. It is impossible to describe the exalted and rarified mood created by the sacred words, borne out over the worshipers on the heavenly melodies of the plain chant, untrammeled by any instrumental accompaniment or interference. The Proper thus sung establishes a grade between the congregation and the altar, and inspires a consciousness of hierarchy in divine worship. The singing of the ministers of the Mass left nothing to be desired. Thus the intonation of the Gloria was its cue, the marvelous melody of the Preface was the inspiration of the Sanctus, the Pater Noster was the reverent glorification of the Lord's Prayer, while the Ite Missa Est with its Deo Gratias was the joyful lingering Amen to the Great Act.

Art And Worship.

These celebrations are acts of worship in accordance with the will of the Church. In this lies their chief value. Their success is due to the fact that all concerned keep the end in view from the very inception of the work. "Why do we sing in Church?" the teachers ask. "To praise God and edify our neighbor," is the answer of the children. The Latin words are translated for them, so that they know what they are singing; correct, distinct, open enunciation is taught, always with reiteration of the motive; that the act is for God, and for God nothing but the best will do.

Here is true education. It begins with God and it ends with God. It has all the accuracy of the completest science. It is a training in the the love of beauty. It brings in the unselfish Christian motive of serving one's fellows. It is art, science, religion, interpreted in the forms of Christian music.

There is much mourning over the lack of great works of art in our day, much senseless striving after art for art's sake. Great artists do not seek to produce great works of art; they seek to give expression to truths which have taken possession of them. The Church continues to be the sole faithful guardian and teacher of truth. That is why the incredulous age which rejects her has no art.—S. T. Otten, in America.

Father Drum On The Psalter

Before the usual good attendance, in the Lecture Hall of the Brooklyn [illegible] Father Drum, [illegible] Maryland, gave the [illegible] six lectures, under the au[illegible] of the Brooklyn Institute of Arts and Sciences, Thursday, last. His subject was "the Great Anthology of Hebrew Poetic Thought."

This great anthology is, of course, the Psalter. The lecturer is not a higher but a lower critic. The lower critic is a textual critic. The textual critic strives to find out what the original text of the Bible really was; the higher critic tells us what he thinks the original text of the Bible should have been. What the text of the Psalter might, could, would or should have been. if this that or the other higher critic had been the inspired redactor. is a matter of only passing interest. What the original text of the Psalter really was, is a matter of highest interest in Biblical interpretation. The Hebrew text of the Psalter is in a condition that is textually bad enough. Why make it worse by mere fancy-conjectures? Bad though its condition be, the Hebrew text gives us a great deal to work upon; it is substantially the original text. The variants between the stereotyped readins of the traditional Hebrew text and the versions into Greek, Latin, and other languages, are so few as not to make a substantial difference. True, the Greek manuscripts of the Psalter are older by more than six centuries than are the oldest Hebrew manuscripts. Hence the need to take these Greek versions into consideration in an effort to reach the meaning of the poet; and especially in any essay to reconstruct the metrical structure of the poem.

The metrical structure of the psalms is now an undoubted fact. The few that pooh-pooh the existence of rhythm and artistic form in Hebrew poetry are negligible. The principle of stress was the fundamental in artistic form among the Hebrews. A line had, for instance five stresses or accents. These were divided at a pause,—a caesura,—into two half-lines; the half-lines were often a ternary and a binary, i. e., a combination of three accents followed by two. Besides fixed lines of fixed stresses, there are in the Psalter manifold combinations of the lines into stanzas or strophes. And these smaller stanzas are, in turn grouped in longer strophes. All this rhythmic and artistic setting of the poetic thought of the psalms is a necessary condition for the right understanding of them.

The authorship of the psalms was treated by the lecturer, as also the inscriptions. He made much of the literary beauty of the many odes, anthems, elegies, sonnets, idylls, and other lyrics of the Hebrew poets. Contrasted by the side of the Babylonian or Egyptian musings and poetic exclamations, the psalms are as soaring of the lark into high air and her sweet notes if contrasted with the helter-skelter flight and shriek of the guinea fowl. Babylonia was the great world-power: Israel the great mind-power of the times.

County Court called witness a liar, and Judge Cluer ordered him out of court.

When he apologized Judge Cluer said:

"If people in this court, when they hear an untruth, call out 'It is a lie,' there will be such a noise that we shall not hear the trains go by."

His predecessor at the court was once told by a woman that she would fall down if she heard an untruth.

"Madam," Judge Bacon replied, "if it affected me in that way I should always be lying on the floor of this court."

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When boils or pimples start to break out on your face or body you may rest assured that the blood is in an impure state, and that before you can get rid of them it will be necessary for you to purify it by using a good medicine that will drive all the impurities out of the system.

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— E. Collier, River Glade, [illegible] bottle for [illegible] it was [illegible]

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Mr. Otto Boyce, Yarker, Ont., had his face and neck break out with pimples. He tried several kinds of medicine without success. Two bottles of Burdock Blood Bitters banished them.

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The editor of a country paper received the following query: "Can you tell me what the weather will be next month? In reply he wrote:

"It is my belief that the weather next month will be very much like your subscription." The inquirer wondered for an hour what the [illegible] was driving at, when he happened to think of

Minard's Liniment Cures Dandruff.

One half the world, dissatisfied with what it has, can understand how the other half can be dissatisfied with what it hasn't.

The Old Fashioned Purging and Griping Action of Pills Is Now Done Away With.

Milburn's Laxa-Liver Pills gently unlock the secretions, clear away all waste and effete matter from the system, and give tone and vitality to the whole intestinal tract.

They do this by acting directly on the liver, and making the bile pass through the bowels instead of allowing it to get into the blood, and thus causing constipation, jaundice, catarrh of the stomach and similar troubles.

Mrs. L. M. Ratchford, Peterboro, Ont., writes: "Having been troubled for years with constipation, and trying many different remedies which did me no good whatever, I was asked to try Milburn's Laxa-Liver Pills. I have found them most beneficial, for they are indeed splendid pills, and I can gladly recommend them to all people who suffer from constipation."

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